

SEPTEMBER 2002

YOUR DUES ARE DUE!

**To continue receiving this
newsletter and be eligible
to compete, renew your
IPS membership now
(see form inside)**

■ THIS MONTH AT THE IPS ■

**PRESENTATION AND
THEME COMPETITION:**

ARCHITECTURE

Wednesday, September 11, 2002, at 5:45 p.m.*

** Please note special date*

IMF Meeting Hall B

(3rd floor, up the stairs from the IMF Gallery)
700 19th Street, N.W.

■ EVENING'S PROGRAM ■

Food and refreshments

PRESENTATION

“Capturing A Sense of Place in Architectural Photography” — by Alan Karchmer

COMPETITIONS

- Open (any subject) for prints and slides.
- Theme, slides only: ARCHITECTURE — Buildings, interiors, ruins, bridges, statues, sculptures, monuments, memorials, or anything where man-made structures are the principal interest.

NOTE TO CONTESTANTS:

Please bring all entries to the meeting with the entry form appended at the end of this issue.

Entries will be accepted between 5:45 and 6:15 p.m. only.

For inquiries, call Bassirou Sarr (202-623-2247).

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■ IPS EXECUTIVE COUNCIL ■

President	José M. Cartas	(202) 623-4055	IMF IS5-704
Vice-President	Francis Dobbs	(202) 473-2126	WB U11-171
Treasurer/Membership	Caroline El-Helou	(202) 623-6699	IMF IS2-1300
Programs	Carolyn Johnson	(703) 883-7321	
Contests	Bassirou Sarr	(202) 623-2247	IMF 12-700
Shutter Release	Frédéric M. Cochard	(202) 473-1631	WB I3-360
Classes	Isaku Higa	(202) 458-9456	IFC F2K-207
Annual Exhibit	John Saville	(202) 458-7814	Bank J3-290

■ IPS VOLUNTEERS ■

CONTESTS

Venues	Carlos Fernández-Duque	(202) 473-9644	IFC F7P-142
Hospitality	Tijen Arin Malise Dick Bassirou Sarr	(202) 473-5535 (301) 313-0208 (202) 623-2247	WB H5-342 IMF 12-700
Projectionists	Caroline El-Helou Sigrid Vollerthun	(202) 623-6699 (703) 979-1150	IMF IS2-1300
Competition Results	Carmen Machicado	(202) 473-5761	WB I7-096
Awards and Trophies	Sigrid Vollerthun	(703) 979-1150	

PROGRAMS

Presenters/Judges	Jean Boyd Enric Fernandez	(202) 623-8827 (202) 623-4683	IMF 6-328 IMF 9-414
Presentation Write-Up	Malise Dick John Saville Michael Wishart	(301) 313-0208 (202) 458-7814 (202) 265-3676	WB J3-290
Publicity	José Cartas Enric Fernandez	(202) 623-4055 (202) 623-4683	IMF IS5-704 IMF 9-414

SHUTTER RELEASE

Editorial	Frédéric M. Cochard	(202) 473-1631	WB I3-360
Distribution	John Saville	(202) 458-7814	WB J3-290
Technical Articles	Bill Katzenstein	(202) 244-3933	

OTHER

Annual Exhibit	Marketa Jirouskova	(703) 685-1222	
Classes	Niña Samantela-Ruivivar	(703) 838-9817	
Field Trips	Bill Katzenstein	(202) 244-3933	

SHUTTER RELEASE welcomes article ideas and submissions from club members. Unless specified otherwise by e-mail, the deadline for submissions is **close of business on the last business day of the month prior to the issue month**. World Bank staff can post their pieces on the W drive in the subdirectory "shutter" (with an e-mail note to the editorial staff listed above); International Monetary Fund staff can send their submissions by e-mail to the editorial staff. ■

FROM THE PRESIDENT'S NOTEPAD

A new IPS season is about to begin. A new season that promises to be very prolific. A new season that we hope will produce a lot of outstanding photographs from an ever increasing number of members.

As you can see from the names on the opposite page, there are many new faces in the Executive Council and the group of volunteers. First and foremost, I want to express my sincere thanks to everybody who has agreed to devote time and effort in order to keep the IPS as one of the most highly regarded photo clubs of the Washington area.

But, as anyone knows, the success of an institution depends on the commitment of all of its associates. And so we request, especially from those who have recently joined the IPS, that you participate actively in our programs and help us with our different responsibilities. Due to our work, many of us travel frequently, so it is very important for us to be able to rely on a large pool of volunteers who can step in when the person in charge is out of town.

And we also want to encourage new members to be particularly active in the slide and print competitions. These are among the most valued features of our monthly meetings, through which we open up our minds to new ideas, get the incentive to take more pictures, and learn how to improve our photography. It is through these competitions that we can display a wonderful exhibit, year after year.

All the submissions are anonymous (except for the winning shots), so do not be intimidated by a judge's unfriendly comment. Always remember that the judging is very, very subjective: what one person finds excellent, another one can dismiss with a simple "OUT!" But, at the same time, be open to constructive criticism: sometimes, we are so attached to a picture that we do not see its flaws. Only an independent evaluation from someone with a lot of experience in the field can teach us how to transform an average image into an extraordinary one.

Also try to learn from the more experienced members of the club: find what they do differently, why they consistently win, and what the judges are impressed by. So, let's grab our cameras, take many good pictures, and share the best ones with everybody!

— José M. Cartas ■

SEPTEMBER SPEAKER: ALAN KARCHMER

"CAPTURING A SENSE OF PLACE IN ARCHITECTURAL PHOTOGRAPHY" — Alan Karchmer studied architecture at Tulane University and received his Bachelor of Architecture degree there in 1978. He began photographing while in school. He came to understand that his real interest and talent lay in photographing the built environment, and realized that architectural photography could be a career in itself. He is self-taught as a photographer, and brings to his work this strong background in architecture and a keen understanding of how architects envision the work they create and want to see it portrayed.

Alan began his work as a full-time independent architectural photographer immediately after he received his degree. He worked in New Orleans until 1990, when he moved to Washington. His work has been widely published in the architectural press since 1980. Most recently, his photographs of the new U.S. Embassy Chancery in Moscow, by HOK, and the Milwaukee Art Museum, by Santiago Calatrava, appeared in the February and March issues of *Architectural Record*. Architects in the Washington area and around the country have used his photographs to win numerous local, regional and national design awards.

An associate member of the American Institute of Architects and a member of the American Society of Media Photographers, Alan is represented by Esto, the premier agency representing architectural

photographers. This is the way he describes the focus of his upcoming presentation: "In the process of creating photographs that illustrate buildings and spaces there are many challenges to be met. The experience of moving through three-dimensional space must be distilled to a static two-dimensional image. Through images of selected projects that I have been commissioned to illustrate, I will discuss how I have attempted to bring life to photographs."

— Carolyn Johnson ■

IPS 2002/3 COMPETITION SCHEDULE AND THEMES

<i>SEPTEMBER 11</i> IMF Meeting Hall B	ARCHITECTURE — Buildings, interiors, ruins, bridges, statues, sculptures, monuments, memorials, or anything where man-made structures are the <i>principal</i> interest.
<i>OCTOBER 16</i> IMF Room B-702	ANIMALS — Wild, captive, domestic. Images in which animals are the <i>central</i> subject.
<i>NOVEMBER 20</i> IMF Meeting Hall B	ABSTRACT — Blends of color, texture, shape, form and light to create a design-patterned image. The <i>main</i> subject(s) should not be immediately recognizable.
<i>DECEMBER 18</i> IMF Meeting Hall B	TRANSPORTATION — Means of transport like cars, trains, boats, planes, etc. must be the <i>central</i> focus
<i>JANUARY 15</i> IMF Meeting Hall B	PEOPLE — Images in which the <i>major</i> point of interest is one or more human beings (it is not enough for people to be merely included in the image). Excluded are photos of statues, mannequins, etc. (Mandatory theme, all classes.)
<i>FEBRUARY 19</i> IMF Meeting Hall B	CLOSE-UP — Images that result from the use of close-up lenses, macro lenses, etc., where the magnification of the subject exceeds that obtained with a standard lens at a minimum focusing distance.
<i>MARCH 19</i> IMF Meeting Hall B	EXPERIMENTAL — Images that utilize camera, slide and/or darkroom manipulations to achieve unreality.
<i>APRIL 16</i> Venue to be announced	NATURE — Various aspects of natural plant and animal life in a living state; natural features of land and sea; or natural phenomena, such as cloud formations, light refractions (sunsets, auroras), precipitation, frost, etc. Excluded are images of cultivated plants and flowers, and domesticated or captive animals.
<i>MAY 21</i> IMF Meeting Hall B	WASHINGTON LANDMARKS — Images with a Washington, D.C., landmark as a <i>primary</i> focus of interest.

SPECIAL ANNOUNCEMENTS

MARK YOUR CALENDARS FOR THESE OTHER SPECIAL IPS DATES

- **PRESELECTION FOR ANNUAL EXHIBIT 2003** — Friday, January 31, 2003 at 5:30 p.m., IMF Meeting Hall B.
- **ANNUAL EXHIBIT 2003** — Monday, May 5 through Friday, June 13, 2003 in the IMF Gallery.
Setup: Thursday, May 1 and Friday, May 2. **Installation of pictures:** Saturday, May 3. **Judging:** Sunday, May 4. **Opening reception:** Monday, May 5. **Dismantling:** Saturday, June 14.

■ **YEAR-END COMPETITION AND ANNUAL DINNER** — Friday, JUNE 13, 2003 at 6:15 p.m., IMF Meeting Hall B.

— José M. Cartas ■

A NEW PHOTOGRAPHY COURSE — WITH JOSEPH MILLER

The IPS is once again sponsoring an evening photography course by Joseph Miller. Those who have taken Mr. Miller's courses/workshops in the past know him as a truly excellent teacher/photographer. The October course will be given on four Wednesday evenings, October 2, 9, 23 and 30, from 6 to 8 p.m., at the IMF.

Mr. Miller is known to many of us in the IPS. He is a photography instructor at the Northern Virginia Community College and past president of the Northern Virginia Photographic Society. He is a frequent lecturer and judge at area camera clubs, and has written extensively about many aspects of photography.

Participants in the course must have an adjustable (not point-and-shoot) 35mm single-lens reflex camera. Mr. Miller has designed the course to benefit both beginning and advanced photographers. The four-session class will introduce participants to the basics of photography. Among the topics to be covered are: the camera body and its settings, lenses, film, light, exposure, aperture openings, shutter speeds, composition, etc.

The first two sessions will discuss the technical aspects of photography: cameras, lenses, depth of field, perspective, focus, sharpness, stopping motion, exposure, accessories, etc. The third will be a slide lecture identifying the elements of good picture composition. The fourth will be a critique of participants' pictures by the instructor, with suggestions for improving picture quality.

For admission, priority will be given to IPS members. Because of the popularity of Mr. Miller's class and the limit to about 40 participants, newcomers as well as those who wish to repeat are advised to enroll as soon as possible. If you, a colleague, friend or family member is interested, send an e-mail to celhelou@imf.org to reserve a place. This class is very popular, so don't put off your call.

The cost for IPS members is \$130 and, for non-members, \$150 (this includes the club's \$20 membership fee). Kindly make your check payable to the IPS and send it to Caroline El-Helou, IMF Room IS2-1300 (please include your telephone and room numbers on the check).

— Caroline El-Helou ■

REGULAR MONTHLY COMPETITION RULES — Q&A

Q. How many entries am I allowed to submit?

A. You may submit **up to five prints and/or slides** each month.

Q. Can I resubmit photographs previously entered in IPS competitions?

A. A picture may be entered in an IPS monthly competition **no more than three times in one calendar year**. Also, winners from monthly competitions (honorable mentions included) cannot be submitted again.

Q. Should all my entries fit a particular theme?

A. For **print competitions**, there is no set theme (except in January, when prints, like slides, must fit in

the mandatory theme, "People"). Any subject is accepted, in color or black and white.

For **slide competitions**, there are two categories: theme and open. The theme competition includes slides from all three classes combined — novice (B), intermediate (A) and advanced (AA). (Themes are announced in advance by email and in *SR*.)

Open slide competitions are judged separately by class (first, class B, then A, then AA).

Q. I plan to submit only prints. What size should they be?

A. Prints **must be mounted on a board** not exceeding 30 x 30 inches; they may have a mat. ■

2001/2 END-OF-YEAR AWARDS

PRINT OF THE YEAR (13 entries)

1st place *On Guard*, Jacqueline Crousillat

SLIDE OF THE YEAR (90 entries)

1st place *Veiled Beauty*, Marketa Jirouskova

2nd place *Window #1*, José Cartas

3rd place *Syriac Monk*, Maurice Asseo

H.M. *Light, Arch and Sky*, Fred Cochard

H.M. *Village Fiddler*, Maurice Asseo

H.M. *Gecko*, Marketa Jirouskova

H.M. *Alone*, Marco Piñon

H.M. *One of a Kind*, Emine Gürgen

H.M. *Dog Walk*, Antonia Macedo

PHOTOGRAPHER OF THE YEAR

1st place Marketa Jirouskova, 95 points

2nd place Niña Samantela-Ruivivar, 85 points

3rd place Emine Gürgen, 81 points

ROOKIE OF THE YEAR

1st place Bill Katzenstein, 66 points

tie Magdalena Kubit-Szczuka, 66 points

3rd place Jacqueline Crousillat, 57 points

POINT STANDINGS, 2001/2 SEASON

Last name	First name	Class opening	9/01	10/01	11/01	12/01	1/02	2/02	A.E. Pre.	3/02	4/02	02 A.E.	5/02	POY	Total	Class closing
Jirouskova*	Marketa	B	6	5	16	5	10	8	4	5	5	4	18	9	95	AA
Samantela-Ruivivar	Niña	A	5	10	5	5	10	8	7	15	15		10		85	AA
Gürgen	Emine	AA	5	13	7	7	8	5	2	5	10	9	8	2	81	AA
Merlier-Rowen	Sylvie	A	5	10	10	5	10	15	2	10	5		5		77	AA
Cartas	José	AA	5	10	6	5	5	8	8	5	5	4	7	5	73	AA
El-Helou	Caroline	AA	8	8	10	7	5	7	4	5	5		13		72	AA
Macedo	Antonia	AA	10	6	5	5	5	10	2	8	13		5	2	71	AA
Katzenstein*	Bill	B	10	10	5	10	5	5		5	8		8		66	A
Szczuka*	Magdalena	B	6	8	5	5	5	5	5	10	10	2	5		66	A
Vollerthun	Sigrid	AA	5	7	10	5	5	8	6	6	5	4	5		66	AA
Cochard	Fred	AA	7	5	5	8	7	5	4	8	5		5	2	61	AA
Asseo	Maurice	AA		5	5		11	5	2	6	8	7	5	6	60	AA
Machicado	Carmen	AA	5	5	5	10	5	5	6			7	5		53	AA
Dick	Malise	AA	5	5	5	5	5	5	4	5	8		5		52	AA
Franzetti	Carlos	A	5	5	5	5	8	5		5	8		5		51	A
Alam*	Undala	B			5										5	B
André	Jean-Claude	B			5		5								10	B
Arin	Tijen	A	5	8	5	6	6	5	2	7	5				49	AA
Biro*	Yasmine	B						5							5	B
Carter*	Craig	B		5	10	5	5				5				30	B
Cieslikowski*	David	B					10		12						22	B
Crousillat*	Jacqueline	B	7	5	10				11		5	12		7	57	B
Davies	Patricia	B				10	5	5	2						22	B
Dobbs	Francis	B	5		5		8			5					23	B
Dulitzky	Daniel	A	5												5	A
Ebinger*	Ed	B								5					5	B
Ebinger*	Jane	B								5					5	B
El-Zeneiny*	Sherifa	B	5												5	B
Fekete	Elizabeth	A	10	5	7	8						2			32	AA
Fernandez*	Enric	B								5					5	B
Fernández-Duque*	Carlos	B		6	10		5	7	2	11			5		46	A
Garrido*	Eleonora	B	5												5	B
Gustafson Schoen	Sharon	AA	5	5	5	5			4	5					29	AA
Hansen	Keith	AA	10	5	5							2			22	AA
Johnson	Carolyn	B										2			2	B
Lawton*	Anna	B	5		5	5		5							20	B
Leifert*	Eric	B	5												5	B
Manaldre*	Monika	B						5							5	B
Massalska	Monika	B*				5				5			5		15	B
Miler	Jaroslava	A	13	5	5		5	5							33	A
Montiel	Mariana	B*				5									5	B
Palmioli	Manuella	AA	8	5	6	8	5		6	5	5				48	AA
Piñón	Marco	AA							9		5			2	16	AA
Ricci*	Luca	B				10	5						5		20	B
Richards*	Kevin	B		10											10	B
Romero	Marta	B	5		5						10		5		25	B
Rowen*	Stanley	B									5				5	B
Sari*	Bassirou	B	8	7		5	5			5					30	B
Saville*	John	B	8	5	5	7	8	10		5					48	B
Ternau*	Wanda	B	8	5											13	B
Tsang	Lily	AA	5			5				5					15	AA

Wishart	Michael	AA			10	5													15	AA
Yang	Chialing	AA	5		5														10	AA
	Points for entering: 5																			
	1st Place award: 5																			
	2nd Place: 3																			
	3rd Place: 2																			
	Honorable Mention: 1																			

*Eligible for Rookie of the Year

Check your score; call Carmen Machicado: 202-473-5761

NOTES ON IPS COMPETITIONS

- Dates may be subject to change.
- IPS meetings, usually held on the third Wednesday of the month, consist of a presentation by a professional who also judges the competition that follows.
- Only IPS members may participate in competition, but attendance in meetings is open to non-members.
- The monthly theme applies to slides only, not prints (except in January, when the mandatory theme is "People").
- Prints are judged in one class category.
- Open competitions are on any subject matter in classes B, A, and AA.
- Up to a total of 5 photographs may be submitted in any of the competitions.
- Five points are awarded for entering the competitions, regardless of the number of entries members actually enter.

CLASSES — B, A, AND AA

All new members begin in Class B. Promotion to Class A requires **5 awards** within the last 20 contests. Promotion from Class A to AA requires **8 awards** within the last 20 contests. Members should keep track of their classes to avoid errors.

THE POINTS SYSTEM

- **5 points** automatic for entering monthly competition;
- **5 points** for 1st place;
- **3 points** for 2nd place;
- **2 points** for 3rd place;
- **1 point** for Honorable Mention.

In addition, points are given for awards in non-monthly competitions, including the IPS Annual Exhibit and exhibit preselection, as follows:

- **7 points** for 1st place;
- **5 points** for 2nd place;
- **4 points** for 3rd place;
- **2 points** for Honorable Mention.

At the end of the season, those with the most points win 1st, 2nd and 3rd place as **Photographer of the Year**. There is also an award for new members who start off in B Class and who gain the most points; it's called **Rookie of the Year**. ■

NEW AND NOTEWORTHY

TWO PHOTO CONTESTS COMING UP

■ **UNITED AIRLINES TRAVEL PHOTO CONTEST** — Open to amateur photographers only. Submit no more than three unpublished photos: color or black and white prints, or duplicates of slides. No photos will be returned. Deadline: September 15, 2002. Grand Prize: A luxurious seven nights United vacation holiday in Hawaii for two persons. Also first, second, and third prize, and ten honorable mentions. More details on <http://www.hemispheresmagazine.com>.

■ **THE 2003 BETHESDA INTERNATIONAL PHOTOGRAPHIC COMPETITION** — A juried competition for photographers hosted by the Fraser Gallery of Bethesda. Open to all photographers 18 years and older. The winner of the Best in Show award will receive \$500 in prize money and a one-month solo exhibition at the Fraser Gallery (Georgetown location) in 2004. Also first, second, and third prize, and three honorable mentions. Deadline: February 4, 2003. Non-refundable submission fee: \$25. For more details, see <http://www.thefrasergallery.com>.

— José M. Cartas ■

GALEN AND BARBARA ROWELL: A REMEMBRANCE — BY AL HOWLETT

The headline said that Galen and Barbara Rowell were dead. I sat there dumbfounded, but my train was reaching Farragut West. Deep in thought, I stepped off the escalator and saw the Bank's I Building. IPS's former president Peter Brandriss has worked there in LAC for so many years now.

When Peter was president, he found out somehow that Galen Rowell was presenting a program up near the Cathedral that very night. He quickly alerted the membership. Just as quickly, I changed my evening plans and headed for the Cathedral. As it turned out, this was the only time I ever saw Galen Rowell.

There was Galen; he seemed to be having some problems with the projector. That made him seem somehow more like the rest of us, more like some IPS evenings I remember where we also experienced problems with the equipment.

The auditorium was full. Galen treated us to some wonderful images and commentary, mainly on Tibet. It was a moving story of a people and their land. I bought a copy of his book, *My Tibet*, which he signed. We still rotate that book along with a very few others on our coffee table. It is there now.

I also have enjoyed his columns in *Outside Photographer*. There was something special about him, a spiritual side, that added an extra dimension to his person and his pictures. Barbara was also a special person and an accomplished photographer. I remember most her images that included Galen. So many times an image is enhanced by inclusion of a human being, and so Galen was the model and Barbara took the picture. They were a real team. If you would like to read more about them, and see some of Galen's images, you can go to the website, Mountainlight.com. Some of his books are available in bookstores.

Galen and Barbara were on a trip back from a photographic expedition in the Arctic when they died in the crash of their chartered plane. One might say they died doing what they love. Somehow, that rings a little hollow. The fact is they are gone — not so young, but not having the chance to live out their natural lives either. They will be missed.

— Al Howlett ■

BITS AND PIECES

BLESSED EVENTS

Two of IPS's most distinguished and busiest members in the 2001/2 season are even busier as the new season opens! Our immediate past president, Sharon Gustafson Schoen, gave birth to her first child, daughter Kate, on July 17. And just before this *Shutter Release* went to press, Annual Exhibit chairperson Sylvie Merlier-Rowen had a baby boy, Martin Lester, also her first child. Congratulations, ladies!

"THREE PHOTOGRAPHIC EYES"

Glenview Mansion Art Gallery in Rockville was the impressive venue for an equally impressive summer photo show by three IPS members: Caroline Helou ("Close Encounters"), Carolyn Johnson ("Architecture: The Essence of the Image"), and Antonia Macedo ("Constructionsapes"). A number of IPS members were among the 250 who attended the show's opening on August 4; it ran through August 27.

The combined show had interesting origins: each photographer had submitted an individual exhibit proposal, unknown to the others. When initially contacted by the Glenview Mansion curator, Carolyn exclaimed, "But we've known each other for ten years!" And so the joint exhibit was born.

Caroline's beautiful close-ups became big (some were 30x40) Iris prints, made by David Adamson Gallery. Carolyn's pristine architectural renditions resulted from a photo-study tour of the Greek islands. And Antonia's "sandwiches" made intriguing abstracts from her straight photographs — familiar to IPS members from her many competition successes. On one evening, the three held an "Artist's Talk" during which each spoke of her photographic philosophy and answered questions. "It was good practice," Carolyn says.

It's worth noting that a considerable expertise in mounting such shows is building up in IPS. The three have all shown their work before in local galleries (Carolyn had an impressive solo debut last year at the American Institute of Architects), and Sigrid Vollerthun, for instance, has an exhibition scheduled for 2003.

Along with its overall success, of course, there were small glitches too, which go with the territory: a color brochure featured Caroline's "Safflower" upside-down and the wrong size. But there were also print sales, sales of Carolyn's printed book (containing 21 images) and, as Caroline reports, "lots of positive feedback."

THE BIG PICTURE

If you've followed the monthly print competitions at IPS, you'll be familiar with Bill Katzenstein's meticulous medium- and large-format interior shots. Incredibly sharp and beautifully printed, they are a joy to behold. Bill clearly has a thing about interiors: among his ongoing projects are underground shots of subway systems around the world. But prepare to be amazed by his latest.

Wend your way to the Institutional Conference Room (MC4-800) in the Bank's Main Complex. There, along one end wall of the room, is a photograph of the Bank's atrium, 8 by 23 feet long! (Repeat: 8 by 23 feet!) Bill, who also writes on photo-technical matters for *Shutter Release*, has clearly set an all-time IPS record for enlarging here! How did it come about?

"This space was formerly the Treasurer's Trading Room," Bill explains. "With the 'sunken pit' windowless area a tad claustrophobic, the Bank's General Services Department (GSD) determined that a bright, mural-size photograph of the atrium would go nicely. Since GSD had been kind enough to let me practice with my odd cameras in the atrium, they turned to me for help in making a decent photograph."

Bill first submitted a number of medium-format sample shots to the Bank's Architect/Interior Decorator, who chose a difficult, backlit atrium view. The final shot was one from more than 100 made in more than 20 hours over three weekends on Fuji Velvia film with a Dutch-made 4x5 Cambo view camera. This camera, designed for superwide images, was equipped with a Schneider 47mm lens, the widest available for large-format photography. (Bill knows this stuff: see his "Extreme Wide-Angle Photography" in the May 2002 *SR*.)

"For the best shot," Bill says, "the golden light for the backlit view required the sun at its zenith in an atmosphere of pale white, almost foggy skies. But not so much that some of the sun could not shine through; this resulted in sufficient reflection and dispersion from the sunlit to the backlit side of the atrium. For about a minute one day, this occurred, and three shots were taken; there was a partial recurrence another day."

"Ultimately," Bill continues, "I judged only ten shots to be good — bright and balanced enough — and only one to be excellent." As it happened, the best transparency had to be discarded in favor of the next-best because of the contractor's difficulties with color saturation in scanning the image. The final image was scanned, and printed on seven panels seamed together. The viewer's impression is that of looking through a floor-to-ceiling window, where none really exists. "The enlargement is not 'art' and it wouldn't place in an IPS competition," Bill opines (modestly, in our opinion; how about under "Washington Landmarks"?), "but it is bright, cheery, and serves its purpose." Go see!

CLAUS TURNS 50

Old friends of former IPS field-trip organizer (1989-91), Frankfurt-based Claus Hensel, should know that the perennial bachelor and *bon vivant* turns 50 in January. With typical flourish and *savoir-faire*, Claus will host a dinner "in a spectacular room overlooking the city's skyline," followed by an optional high-speed train "study" tour to Göttingen, Berlin, Potsdam and return. Knowing Claus, this will be an event to remember!

TWO NOTABLE PHOTOGRAPHERS: MARION WARREN AND GALEN ROWELL

If you've browsed the galleries around the Annapolis inner harbor, you've probably seen Marion Warren's moonlit, iconic black-and-white photo of the Chesapeake Bay Bridge, newly opened in 1953. Warren, the East Coast's Ansel Adams, was featured in *The Washington Post Magazine* of August 18. Now 82, Warren has been a good friend to camera clubs in this area. At one seminar, I remember hearing for the first time how a compass is used to plan photographing the interior of a house: he would move room by room following the sun's course. The *Post* story reported that Warren's considerable body of documentary photographs is now being recognized in fine art galleries.

As already evoked above by Al Howlett, media reports of the untimely death of nature photographer Galen Rowell and his wife, Barbara, in a chartered plane crash on August 11, came as a shock. Rowell set the standard for all those landscape photographers who aspire to backpack into wilderness areas with their cameras. He was an expert climber, and his gorgeous images appeared in *National Geographic*, Sierra Club calendars and countless articles and books (he wrote 18 books on photography). Remember his image of a rainbow over the Potala in Lhasa, Tibet? From Rowell I first learned how a graduated neutral density filter is used to hold back highlights in a scene otherwise too contrasty for slide film. His book, *Mountain Light*, is a splendid repository of such knowledge and a testament to his brilliant eye for pictures.

— Michael Wishart ■

MEMBER GALLERY

SOVIET SNAPSHOTS

by Bill Katzenstein

Photography in the Soviet Union was characterized by an initial exuberance of creativity followed by a distinctive formalism. After the October Revolution, an avant-garde modernism emerged that celebrated form and function.

By the early 1930s, ideology had become paramount. Life was depicted through rose-colored lenses. Nature was frequently pictured as a force to be overcome by Herculean effort. Orthodox photojournalism took on paramount importance. Yet, the photomontage emerged, a flamboyant creation.

As to the photographic record, it became impossible to predict the past with surety, as ex-post deletion of purged officials from historic photographs became commonplace. Starting in the 1960s, a limited thaw allowed enough artistic license to portray more of everyday people, city and landscapes.

From this liberalization emerged dissident photography, depicting lost souls in bleak surroundings, the opposite of Socialist Realism. Throughout the period of Soviet power, photographers as well as other artists were officially supported and nurtured, but it was a time, of course, when millions of people were imprisoned and ultimately died in harsh conditions.

Three histories of the conflicted photography of the Soviet Union tell of irony and intractable human nature.

ALEXANDER RODCHENKO (1891-1956)

Alexander Rodchenko was a photographer for all seasons, an innovator and master of the medium. Among his famous works, you may recall seeing some of the following:

■ A round-faced babushka with stern gaze squints through her eyepiece, an outstanding character study exemplified to students of photographic method and history (“Mother”).

■ An acrobat is frozen in motion in the shape of a cannonball as he sails through the air, a classic premier of action-stopping photography (“Somersault”).

■ Colossal columns of a great building of St. Petersburg contrast to human scale, not from street level but an aerial view with striking effect (“Gathering for a Parade”).

■ A Young Pioneer blows his bugle with all his might, the lens so close to his inflated cheeks they seem to quiver (“Young Trumpeter”).

■ A woman carries her child in the shadows of massive concrete steps, the photograph consisting almost entirely of alternating black and white lines (“Steps”).

Rodchenko began his career as a painter but switched to photography in 1924. Widely considered the most influential photographer of the Soviet era, Rodchenko was counted among the leading lights of Europe and America who led the integration of photography into the fine arts.

Initially known for his engaging portraits, he went on to pioneer the development of techniques such as arresting motion and capturing scenes of daily life from unusual angles of view. Rodchenko is uniquely credited with introducing these purely photographic techniques as art rather than adapt impressionistic features of painting to photography, which had become vogue abroad.

Although his innovations may not have appeared to square well with the rigid ideology of the times, it is my sense that Rodchenko managed to survive by suggesting rather tenuous links between his creative photography and the orthodoxy of the era. For example, he was quoted as stating that abstract photography helps mankind to see reality in new ways.

In the August issue of *Shutterbug*, a high-school student in Pennsylvania, enrolled in an accelerated arts program, is interviewed and asked which photographer has most inspired him. His answer: Alexander Rodchenko. The reasons: Rodchenko’s innovative techniques in creating dynamic art of photography, together with his expertise in managing black and white tones in highly contrasting images.

*YEVGENY KHALDEI AND THE REICHSTAG
PHOTOGRAPH*

Among the most widely published photographs of the Soviet era, within the country and abroad, was a newsbreaking picture in 1945 of a soldier waving

a Soviet flag from the roof of the Reichstag building against a backdrop of the ruins of Berlin. The photographer, Yevgeny Khaldei, was among the most well-known portrait photographers of the Soviet Union. In his recently released video memoir, "Photographer Under Stalin," Khaldei relates the story behind the image.

The photograph was not a capture of a spontaneous event, but was carefully engineered by Khaldei himself. The idea came to him the previous day, but since no Soviet flags were available, he managed to have one sewn together from army blankets. Khaldei then gathered some soldiers to ascend the roof of the Reichstag building with the flag, where a number of poses were taken. The negatives were flown to Moscow the next day.

Enlargement of the most compelling photograph prior to publication revealed a serious flaw. The soldier holding the Soviet flag was wearing a wristwatch on each hand, indicating he had likely been looting or blackmarketeering. One of the offending watches was scratched out of the picture, which was then widely published, making the cover of *Time* magazine in America.

INTERESTING SOVIET CAMERAS

The Soviet *Leica*: Alexander Rodchenko benefited from using the first mass-produced 35mm camera of high quality, the Leica rangefinder introduced in Germany in 1925. The model offered precision, high-resolution photography in a robust design.

Manufacture of a premium camera was

accorded priority in the Soviet Union. In 1934 a model of the high quality and features of the Leica 35mm rangefinder was introduced in quantity production. In fact the new camera was nearly an exact copy of the Leica II(D) with coupled rangefinder and f3.5/50mm lens.

In a rare display of transparency, the new camera was publicized as produced in a "labor commune" of the NKVD. Through 1941 the serial plates on the camera were so inscribed. The Soviet Leica was named the FED — the initials of Felix Edmundovich Dzerzhinsky, the founder of the Soviet security police. Technically the quality of FED cameras was reported to be excellent.

Ionkor ("Young Correspondent"): Perhaps the closest a Soviet camera came to cult status, the Ionkor was an abbreviation colloquially translated as "Cub Reporter." Produced in the early 1960s, the camera was a simple medium-format 6x6cm rangefinder built of rugged bakelite. Colored jet black or deep red with a catchy art-deco logo fronting the lens, the camera quickly became a collectible.

Other notable Soviet cameras include the **Zenith**, a quality SLR 35mm camera introduced in 1952, with autoexposure added in 1967. The **Narciss**, a vanity, sub-miniature 16mm camera, was produced in the late 1960s; as was the **Photon**, designed to shoot instant (Polaroid-type) film, but which was not mass produced because of difficulties in manufacturing the film. The camera used by Soviet cosmonauts in flight was the medium-format **Salyut**, which has been produced in Kiev since 1957.

— Bill Katzenstein ■

IT'S TIME TO RENEW YOUR MEMBERSHIP!*

The Top 10 Reasons to Renew your IPS Membership

- #1.** You'll continue receiving the monthly newsletter, *Shutter Release*, full of informative articles about photography and announcements about photographic events in and around town.
- #2.** You can learn something new every time you come to the FREE monthly lectures and slide presentations by photography professionals.
- #3.** You can improve your photographic technique by exchanging ideas and tips with fellow IPS members.
- #4.** You can join photographic field trips with other IPS members.
- #5.** You can participate in the popular, in-house, Mike Smith photography course at a special price for members.
- #6.** You'll be the first to know about photo workshops and seminars offered by other camera clubs in the metropolitan area.
- #7.** You can take advantage of price discounts on film processing from Pro Photo (on Pennsylvania and 20th) and other local stores.
- #8.** You can socialize with other IPS members and guests at a wine and cheese reception every month.
- #9.** You can taste fame! You can win an opportunity to be part of the Annual Photographic Exhibition in the IMF Atrium.
- #10.** You may also be invited to join special one-time or periodical photography exhibits set up especially for IPS members in World Bank or IMF public spaces.

**New members who join in April, May or June of the current season do not have to renew. You are paid through next season.*

INTERNATIONAL PHOTOGRAPHIC SOCIETY

MEMBERSHIP APPLICATION/RENEWAL

Send a check for \$20, payable to *International Photographic Society*, to:
Caroline El-Helou (IMF), Room IS2-1300 (phone: 202-623-6699)*

Name: _____

Phone/ext.: _____ Mail Stop Number/Room: _____

Fax (if outside Bank/Fund): _____

Mailing address (if outside Bank/Fund): _____

E-mail address (MANDATORY): _____

Your e-mail address is vital for the timely dissemination of information by the club. Please provide it.

Please check below the activities you could help with:

<input type="checkbox"/> Social	<input type="checkbox"/> Monthly competitions	<input type="checkbox"/> Computer
<input type="checkbox"/> Clerical	<input type="checkbox"/> Programs	<input type="checkbox"/> Classes
<input type="checkbox"/> Help new members	<input type="checkbox"/> Publicity	<input type="checkbox"/> Phoning

I understand that the club depends entirely on the time contributed by its members.

Signature: _____ Date: _____

**Note to new members: If you joined in April, May or June 2001, you don't have to renew; you're paid through the end of the season.*

IPS SUGGESTION BOX

If you have any suggestions for the club, please write them down below, cut at the line above and send this box to José M. Cartas (IMF), Room IS5-704.

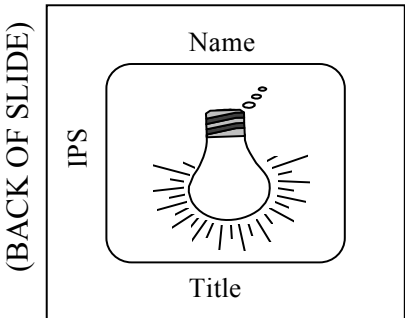
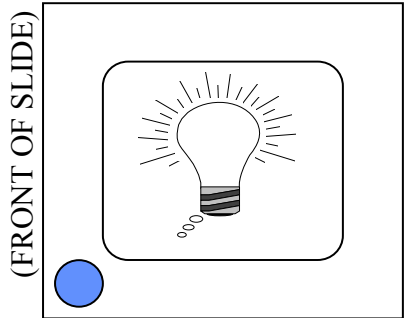
INTERNATIONAL PHOTOGRAPHIC SOCIETY

COMPETITION ENTRY FORM

(Fill out and hand in with your entries)

Name: _____ Class: _____
 Room: _____ Phone: _____ Month: _____
 Theme: _____

	Title	CATEGORY <i>(check one for each photo)</i>			
		Slides		Prints	
		Theme	Open	Color	B/W
1					
2					
3					
4					
5					
<i>(Five entries per person maximum)</i>					



DON'T FORGET
TO MARK YOUR SLIDES

- *Holding the slide the way it is to be viewed (front of the slide), put a red dot in the lower left-hand corner of the mount.*
- *Flip the slide over vertically, so that you are looking at the back of the slide (with the picture upside-down).*
- *Add your name (top of the mount), the club name (IPS, left-hand side) and the slide title (bottom of the mount).*